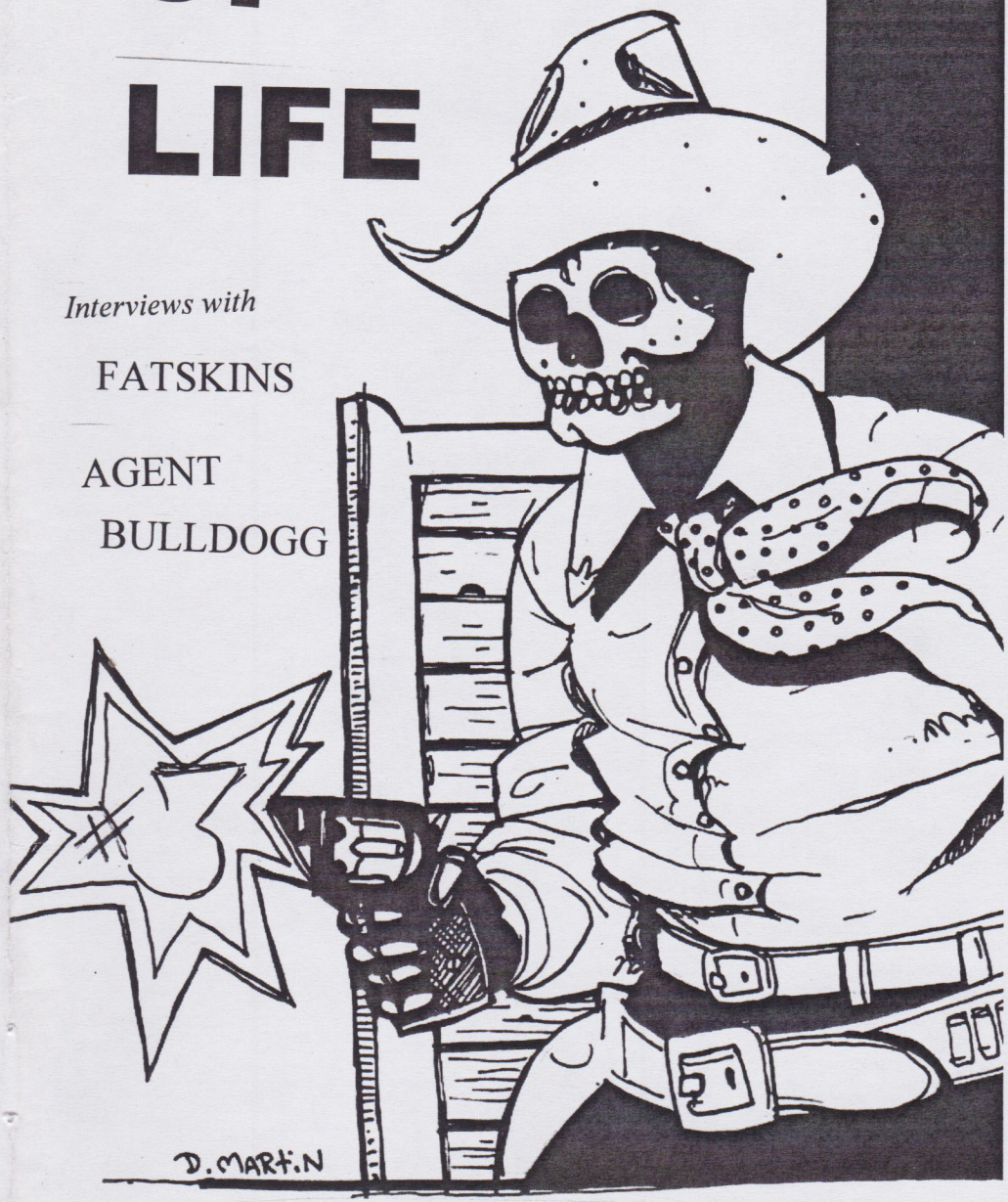
# OUR WAY OF LIFE

Skinhead Zine

*Interviews with*

FATSKINS

AGENT BULLDOGG




MUSIC, BEER, CULTURE

It was way later than I wanted it to be and I was stuck in traffic on I-94 an hour outside of Chicago, staring at headlights and tossing an empty Taco Bell wrapper on the passenger seat. I had to be up in a couple of hours for work the next day and I wasn't looking forward to spending most of the time in-between sitting in my car.

I was headed back from an anonymous town in Northern Indiana where Snake Handler had played. The rest of the band had gone to the show earlier in the evening so I drove in by myself past the city limits and generic strip malls into the abyss that is Indiana. I got to the show and found we were playing in the basement of an antique shop on the main drag of Anytown, USA. There were about 30 kids crowded around outside waiting for the bands to start playing.

The bands weren't bad but show wasn't much to get excited about. The first band -- a cool, no-frills Bad Brains-esque hardcore quartet called Big Zit -- played in about as much time as it took them to set up. We played second and our set seemed to take forever. The crowd didn't care too much for what we were doing I guess. The third band, Ruidosa Inmundicia, was a Chilean hardcore band that was very much in the early-to-mid 2000s fastcore genre (think Scholastic Death or Vitamin X) but I honestly missed the most of their set. There was a bar full of yokels upstairs watching a Bears game so between sets we were sucking down $1 pints of Coors Light while getting weird looks and hostile demands for cigarettes.

The last band was Public Assault, who is from a town in Indiana about 20 minutes from where we were playing. I'd seen them a little over a year before in a basement at what I think was their first show. At the time, they were just a band of really young kids playing good and fast early Dischord Records style hardcore. I had somehow only caught them one other time since then, and several months had gone by since I'd seen them (including two occasions when I'd run late and shown up at a show after they played). They had tightened their set down in several explosive bursts of anger. They lacked the naivety I'd seen earlier and had shifted their sound to something more calculated and aggressive, somewhere between SSD and Negative Approach with a more modern vibe thrown in. Kids went fucking nuts, and after their set was done they yelled out for more. The band is three-quarters skinheads and none of them are even old enough to drink.

So it's an hour later and I'm sitting in this fucking traffic thinking about how fucking weird it is to be in the middle of this industrial wasteland and see something so cool. When we hit a certain age or place in our lives I guess we

think we've seen it all, but sometimes we need to see something we'd just forgotten about to remember why we're still here doing this shit instead of being content with the life we're told we're supposed to be living.

The most commonly used noun in The Spirit of 69 is "jeans". While that book and several other "official documents" follow the fashion trends and the drama of the skinhead scene; there is very little written about the environments that produced the culture or the audacity that it took to be a skinhead outside of areas where it became supplanted in the mainstream. Books like that speak very little to the aspects of individualism that creep up in our culture when kids actually do what they want instead of trying to impress themselves solely within the cult.

Skinhead began in the late 60s at a time of economic proliferation in England. The working class had jobs that afforded them the advantage of subculture, something that in prior years had only been afforded to affluent hipsters with disposable income. The culture was influenced by immigrant style and sounds, but that style wasn't thought of within ethnic confines and instead focused itself on the class structure of the UK at the time. But times were good, and the clothing, music, and attitude reflected the party aspect of the culture.

The second wave of skinhead came out of the tenement houses of England in the early 1980s when the British Nationalist Party was polling within working class areas at upwards 20%. The youth culture handed down from parents and older siblings found itself caught at an awful crossroad between class, pride, race, and nation. By 1982, Britain's involvement in the Falklands was in full swing and the already marginalized youth watched their friends and family march off to war for a country that had abandoned them. Back home there was a cry for activism, but also a retention and celebration of their heritage. As small as skinhead culture may have seemed, the whole of England was caught between Skrewdriver and the Specials.

When skinhead immigrated to the US, it found a home in the early hardcore scene when bands like Iron Cross, Negative Approach, and the Effigies adopted the image and ethos as their own. It even made it as far as the West Coast (the famous Adolescents song "Kids of the Black Hole" is about a house in Hollywood called "Skinhead Manor"), but it wasn't until the late 80s that the scene itself came into its own. While Stars and Stripes may tout themselves as the forbearers of the American oi scene, there were obvious precursors in the Lower East Side of Manhattan when Warzone and Agnostic Front promoted themselves as "skinhead bands". The Press, another New

York outfit, used the same bill in '89 on their split LP with the Radicts on Oi! Records. The two sides fell on opposite sides of the political spectrum, but they had the common idea of being disenfranchised and undercut by a class system that rested on their shoulders. The South produced their own chaotic breed of skinhead bands when Mark Noah promoted the Anti Heroes as something outside of the punk mainstream and bands like the Kicker Boys and Moonstomp followed suit, classifying themselves as the actual representation of working class ethos within the American "punk rock" scene.

There is an attitude within the American skin scene that what we are doing is copping a British subculture and we need to retain all connections to that idea, but I don't have much in common with the Spirit of 69. Our choices to dress sharp and carry ourselves with respect are intact, but while the late 60s were a coming-of-age for the British working class, in our time we dress and act the way we do despite how we are viewed instead of to skew society's idea of us.

Our government sold us out. They took away our jobs and they walked us in a line and told us to salute. I've lost friends to war and gangs and drugs and the rest of the bullshit they sold us as the truth, but I still carry on like the rest of you. We can sit and debate about what the "true" message of the cult is and how we should place ourselves on its timeline, but if Oi is "having a laugh and having a say", then it's the kids stuck outside the cities in the land America forgot that are living that idea.

Ian Wise
Fear City Skinheads

# AGENT BULLDOGG

After the first issue of *Our Way of Life* came out, Thomas from Agent Bulldogg tracked me down and sent me a copy of a new 7" they had recorded. The record blew my expectations out of the water and I wanted to hear more about their motivations for getting back together and catch up a little on the scene in Sweden. It's great to see a classic band come back and not just play the "glory days" card. Interview by me with Thomas.

**Your first LP came out in 1991. What was going on in Sweden at the time?**
The first album was actually released in 1992 but recorded in 1990. The reason it took a while was due to the fact that we'd financed it all on our own and had to get the money to get it made. It was also at this point Jens left the band so we also had to find a suitable replacement.

Sweden was pretty much like the rest of Europe at the time. This means that there was an ongoing a political polarization which led to politically motivated or related crimes and so on. Unemployment were getting bigger, still all of us in the band had jobs, which we hung on to. The polarization within the skinhead and punk movement were on the increase – both within each group and towards "the other" which led to some difficulties getting gigs and so. I guess I could go on, but I'm not really sure how in-depth you want it.

**I'm actually really interested in more information. Were you unable to play with punk bands? What skinhead bands were around at the time that you were able to get gigs with?**
When we started there were hardly any gigs for either punk or skinhead bands, in fact there were no skinhead bands in or around Stockholm at that time. However we did a handful of gigs with Punk bands, then with a few skinhead bands that had started to crop up a bit later. The thing was that most of them (the skinhead bands) were overtly political so after a few gigs we decided that we didn't want to be associated with them. You must keep in mind that at that time there were nearly no chances for a skinhead band to play anywhere, so the reason we did a few gigs with that lot was only to get a chance to play. In hindsight it was of course a mistake even to play some of the gigs, but we were young and eager to play so there you go.

**I've heard people refer to you as "RAC" as well as "left wing/anti racist", do you still get people who you feel unjustly throw a label on you?**
I guess we might have ourselves to blame a bit about the confusion people have when they want to label us as this or that, as we have played with bands from "both sides" so to speak. But we have never had a political agenda as such, and we have never ever been a racially motivated band, because that is just shit.

We have always been pissed off with the fact that people (even within the scene) try so hard to label Skinhead bands in particular with some kind of political tag. No other scene is so obsessed with what they consider to be "facts" when it comes to political matters. I don't like political extremism of any kind, and I don't think anyone should be involved in the Skinhead scene just to promote a political belief -

or any other individual belief or agenda for that matter. All people can have their own (political) views - Skinheads too - but if you are a Skinhead that is what you foremost should be, not a political soldier, or more likely a disposable pawn. To me being a skinhead is thinking for yourself. Skinhead is a way of life - don't let anyone tell you how to lead yours!

Anyway by then we had gained some kind of reputation amongst people from both sides of the political spectra that we were seen as a left wing band by the right wing, and vice-versa, which to be honest suited us quite well as we didn't want to be associated with any party political bullshit of either side, so to speak. However it didn't help us getting gigs, and the fact that we also had some football (soccer) hooligans as fans and friends didn't help much either. So gigs were few and far between at times.

**What has changed since then?**
Almost everything. These days there's hardly any violence at gigs which used to be the norm back in the days, and that's great. People within the punk/skin scene seem more relaxed towards one another; the way it should be. Of course all people don't get along sometimes, but that's life. We have done more gigs with punk bands lately, and there are a couple of them we are good friends with. Last year some friends and I organized two all ages benefit gigs for homeless people and it was a great success. We played with the smaller bands at a small venue on the Friday and on Saturday there were the "big" punk bands at a 700 capacity venue and both gigs sold out which was great. But apart from that, the great thing personally for me was when two 14 year old punk girls said we were the best band of all on those two days.

**Are there a lot of younger people at shows in Sweden these days?**
Well there is this place in Stockholm who only put on all-ages shows and we've played there twice now and still keen to go back as it's great to see the kids enjoying themselves.

**Are there younger bands going right now that you would recommend?**
There aren't any young bands as such I'm aware of right now unfortunately. However I can recommend Projekt 9 who's got a single out on Contra Rec soon. They are not young, but quite new.

**Coitus Productions, was that a label that you ran or was that someone else close to the band?**
That was and is our own label, if label is the right word for it. We just like to release our stuff ourselves (to start with anyway) in true punk DIY style and had to call the label something so we just came up with what. We thought was a suitable name for it. It's kind of an inside joke – so to speak. We haven't released any stuff by anyone else so far and I don't think we will either.

**After being inactive for several years, you just put out a rash of new releases. What made you decide to start putting out material so quickly?**

I think the answer is in the question in away. I guess we wanted to put out some new material to show we were back for real so to speak. There were some projects we really wanted to do, as the Templars split for instance and doing our first 7" which we never got around to doing back in the day. That was a driving force to start recording again. Now we have another 10 songs or so written so we will try to get into the studio soon to start recording some new stuff.

**How did that split with the Templars come about?**

Well Carl used to visit Sweden and Scandinavia quite a lot in the 90's so we used to hang out when he was in Stockholm, drinking beer and buying records. He also visited here to produce Robert's old band Righteous's second album. Perry did an interview with us in the early 90's for his zine *Boot Party*. Can't really remember where I met Phil first time around though, but it must have been sometime around the mid 90's. But the fact that we all knew each other made Carl ask us to do a split single with them in the latter part of the 90's but for some reason or the other we never came round to record it and it kind of fizzled out until I got in contact with Diana from Randale. She was up for it and so were they as they had actually recorded their part ages ago, so now it's finally out, nearly 20 years too late…

**I love the riffs on the new material, it's definitely Oi but it's so well defined and unique sounding. What bands are you taking influence from for the new songs?**

Thanks! When we started we had Bogh as guitarist and he was quite prolific, and I guess most of his way of playing in a way influenced the guitarists we have had since as they have to play his arrangements on the older songs. That, as well as all members always have been listening to a great variety of bands and genres and as we're all are involved in the writing process in one way or another makes it unique? I don't think anyone is being influenced a lot by contemporary music as much as older Punk, glam, power pop or plain rock music. There are too many influences to start naming bands I think.

**Let's name bands. Glam is kind of trendy among US skins right now, what are the glam influences you guys bring in and what are your favorite bands in the genre?**

So I've heard and I guess it goes hand in hand with trying to keeping it real and genuine in a retrospective or nostalgic way.

Personally I only listen to the kind of stuff I grew up with, such as Sweet, Slade and also stuff like early Queen, Thin Lizzy and Suzi Quatro although the latter three aren't glam strictly speaking. Thinking about it, it might be more appropriate to say that I listen to a lot of British rock (and Suzi) from the 70's – including Punk of course. And yeah, American punk from the 70's as well.

**Is anybody doing that sort of thing over there now?**

There was this crap band called The Ark who was quite big here, but they were leaning towards the more androgynous side of glam and not the boot-boy side, if you know what I mean. In fact I hardly call them glam at all, but since you asked. To my knowledge there's no skinhead or punk band doing any glam oriented stuff.

**Now that there are modern bands in other places that are a part of the skin scene that are shifting towards power-pop, glam, etc, do you think Oi is starting to lose its roots or do you see it as a good thing?**
Talking about music like this is very difficult without sounding like a pretentious wanker but here goes. I think that you should listen to whatever music you like, but if you claim you belong to a subculture I think it's essential you like the music linked to it - in one way or another - as well as the clothing or the style so to speak. Too many bands within the Punk/Oi! scene today seem to have one big inspiring band which normally shine through, leading the band to sound like a poor second at best. Usually it's even worse than that.

What I'm trying to say here is that I think it's good if bands have open minds and can be influenced by different bands and genres and transform that into their own version of Oi! or Punk. There is no point copying one's peers, take no heroes take only inspiration. So to answer your question I think it's a good thing, and it don't necessarily have to mean that Oi! is losing its roots, the east end is all around, you know.

**What releases do you have coming up? Any tours planned?**
We will as soon as possible go into a studio to record some 14-16 songs but have not yet decided what will be released in what form. There has also been some talk of doing a split with one French band and possible with a North American band, but nothing is certain yet.
We don't have any plans on a tour right now – even if it would be great doing one. We, just have some gigs planned which include Pretty Shitty Kjell the coming Easter and also a gig in Brighton in June.

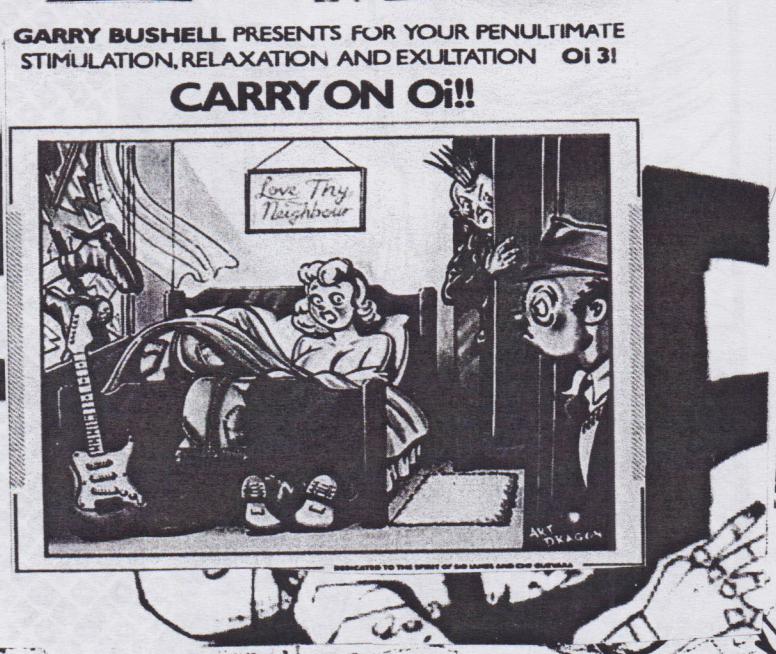
# WORKED STIFF

# ONE OLD GUY, ONE OLD RECORD

By Lars Frederiksen

Being the youngest in the crew of punks and skins back in the early 80s I got exposed to so much great music. I owe it to my older brother Robert, who brought me around and jumped me in. One of the many records that hit the turntable was the third installment of the comps put together by Garry Bushell, *Carry On Oi!* I have always and still do love compilation records and the first two made huge impacts on me as well, but as I'm writing it's *Carry On* in high rotation.

I still remember walking down to Tower Records to get it. I actually didn't buy it at the time, although that very same copy that was bought by Sean Gregonis currently resides in my record collection. Those were lean times for everyone and my neighborhood seemed like it was hit the worst. Who am I kidding; it always seemed like that where I grew up, at least in my house. Ronald Reagan was president, the Cold War was going strong, and my preteen brain was concerned with being nuked by the Russians at any time. If you listened to a Discharge or Crucifix record you were utterly convinced that it was gonna' happen and you would be reduced to ash by the A-bomb. What to use to counter act those pubescent feelings? Beer and music of course.



Garry Johnson kicks off *Carry On Oi!* with his Oi! poetry and sets the tone with "United". I remember thinking "***Fuck yeah, skins, punks, and herberts united!!*** United against society!!" Not that I knew what a fuckin herbert was at that time, but I believed I did and I believed in every fuckin' word Garry said. Fast forward to the Business, Infa-Riot, and of course the Ejected. They had their track "East End Kids" which was awesome. The fact that the bass is so outta tune on that one makes that song even better. After a few greats by The Test Tubes and Blitz there's probably my all-time favorite song, "King of the Jungle." It was one of the first songs I ever learned on guitar.

20 years after I first heard that track I would become lifelong friends with the singer of the Last Resort, Roi Pearce. Roi took me down to my very first Millwall Game and we have gone to so many since. At one of the early games we went to we ran into Arthur Kay who used to play bass for the Resort and wrote "King of the Jungle." When Rebellion Fest was held in Morecambe, England a year or two later, I found out from Arthur that the song was written about his and Roi's love for the notorious Millwall FC. Now the lyrics made allot more sense to me and made it mean so much more. While Arthur and I watched the Resort play that song that night from the crowd Arthur slung his arm over my shoulder and we sang it together at the top of our lungs in our sober stupor. It was a night that I will never forget.

One of the highlights of my life was to be able to do the split 7" with The Last Resort and The Old Firm Casuals. I'm truly honored and humbled to have been able to share the same stage with them and more-so to have shared the same record with them. At that time in Morecambe, little did I know it would all come full circle so many years later.

I will say all the music on *Carry On Oi!* affected me in this way. It made me not only want to listen to this music but to play this music as well, and it still affects me in similar ways to when I first heard it. Every song on there is a classic.

That's all for now. Zigga Zagga Zigga Zagga Oi! Oi! Oi!

We landed in Phoenix around 8:30 AM. We'd flown out of Chicago at five so we just stayed up all night watching movies before catching a cab to the airport. My girlfriend had done more research than me and as soon as we landed she knew where she wanted to get breakfast. I don't remember much because I had a splitting headache but I perked up a little bit when she said she knew of a record store that opened early and we should head out to Tempe to check it out. We ended up going to a few record stores and making some good scores (*Bloodstains Across Spain*, Forced Reality's *Give 'Em the Brass* 7", and some others) that first day before stopping at a brew pub called Four Peaks. We each got sampler flights, which ended up being ten half beers for an amazing $10 (TEN DOLLARS!!!).

They did a clean kolsch and a unique pale ale called with some hop variety I'd never heard of (should have written it down) that I was really into. Everywhere we went seemed to be pouring a scotch ale they were doing called Kilt Lifter that was alright but a little light for my tastes.

We made the ride down to Tucson in the evening and both of us were kind of amazed at the expanse of the desert. I kept thinking about what the settlers must have thought trudging through this landscape. The saguaro look like cartoon characters and small shrubs look like something from a Lovecraft novel. I can only imagine that early Europeans must have thought they had walked onto another planet and were probably just as baffled as me as to how the Natives were resourceful enough to live off the land in such a bleak environment.

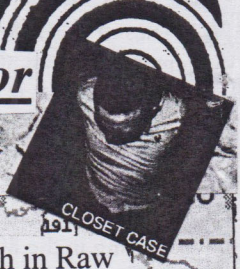
The week in Tucson was awesome, mostly because of our local guide Danny Martin and helpful local skins Hunter and Jim giving good advice on food and drinks. There was a bar called Tap & Bottle where beers were super cheap (like less than $3 for a bottle of something that would $8 in Chicago), and a strip of good dive bars that Danny brought us to. I couldn't get over how fucking cheap everything was and the whole week of going out amounted to a little more than one night of heavy drinking in Chicago.

Tucson also boasts a great all punk record store called Toxic Ranch (run by a member of the infamous band Peace Corpse and owner of label Toxic Shock Records) that is unfortunately possibly closing down and had a stock that was a little picked over, but I was able to grab a couple Taxi records, an Operation Ivy bootleg, and the killer *Network of Friends* compilation. Danny also introduced me Lenny of the Besmirchers. He has a tattoo shop on one of the main drags down there. I wish I'd been able to talk with him more as he seems to be full of great stories about touring in the 80s and the history of the scene in Arizona.

Before our flight out of Phoenix we hit up one last record shop in Tempe called Double Nickels that was recommended to us. It's one shop that houses the old stock of several record stores and a couple of smaller distros and holy shit, what a day. I could have spent all day and a couple thousand bucks rummaging through their stuff as every box seemed to hold several killer records. The Roach Motel discography LP, the Toxin III collection, Euro pressing of the first DYS record, and a ton of other stuff. Anyone halfway serious about spending a bunch of money on punk records needs to roll through this place any chance they get.

While the record scene was seriously top-notch, the beer scene in Arizona seems to be in its infancy. Tucson is home to one fucking killer brewery called Dragoon that make an excellent quad and had a limited tequila-barrel aged stout while we were there. Unfortunately they aren't bottling yet so I couldn't take anything back, but the visit to their tap room was well worth it because we did literally did not have one bad beer there. Nothing else I had locally stuck with me. There seems to be a lot more going on in Flagstaff, but I only had one beer from up there and wasn't impressed at all. Hopefully with Dragoon starting to bottle soon and the influx of good beer being distributed in the area they will catch up and start churning out more good stuff.

# *Arizona bands to watch out for*




## Closet Case

The first I heard about this band was when my buddy Ralph in Raw Nerve caught their set at Chaos in Tejas. He said they were "the most ignorant band" he'd seen in a long time, so I took that to heart. I got their sole 7" a long time later and was totally blown away. While they are a younger band and obviously influenced by more recent bands (Vile Gash, Skrapyard, etc), they have that total blown-out sound that comes across as timeless. Imagine Sheer Terror playing twice as fast and legitimately wanting to hurt the people around them.

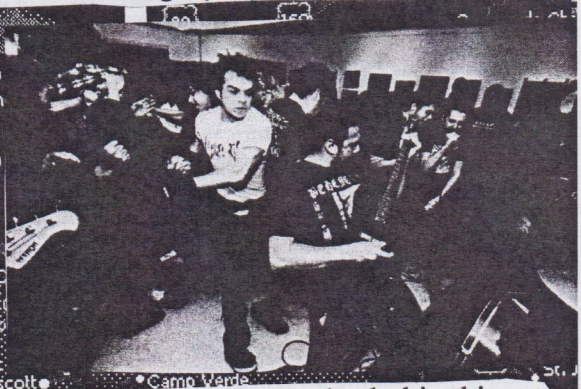
Unfortunately this band disintegrated around the time that they started to get a little bit of notice outside of the Southwest (the story goes that they broke up in Canada in the middle of their first tour), but this 7" on Going Underground is a great document of a band that should have been much bigger. I wish it had been issued with lyrics, but them's the breaks.

## Besmirchers

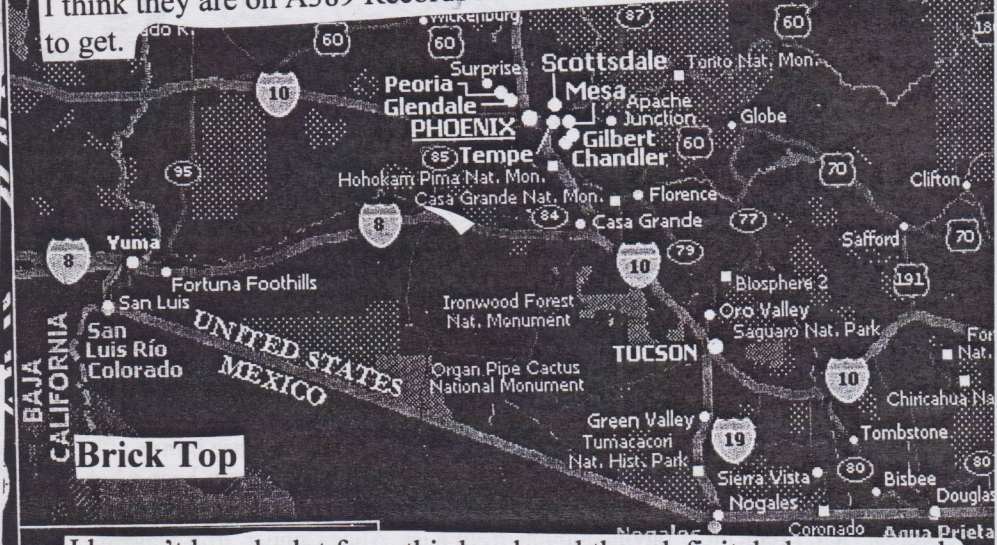
Bands made up of aging punks seem to fall safely into one of two categories. There is the first category, the guys who really just gave up a long time ago and watching them play shows is a little bit like hearing your uncle talk about that one time he almost scored the game-winning touchdown senior year. Then there is the group the guys who stopped caring or paying attention to what anyone else likes and just start putting out records that contain the same youthful energy of the new generation but with a wit and cynicism that can only come with age. The Besmirchers are definitely the second kind of band, and the modern punk cannon is better off for the addition of their two 7"s. I'm not sure if they plan on touring outside of the southwest, but if they do, take the rare chance to see them because you might learn something from them. The cover image on their most recent 7" is the singer's middle-school aged daughter's yearbook photo…wearing their shirt (back artwork was done by Danny Martin). There's nothing more punk than that.

## Sex Prisoner

I heard this band for the first time when they dropped a 7" on Bad Teeth Recordings, the label that John from Weekend Nachos runs. That's a good point of reference since these guys are doing that killer power violence with a heavy dose of Integrity style hardcore.



Everything I've heard from them is pretty fucking great and they are definitely the sort of band my friends call "comedically heavy." Fans of good bands like Legion, Apartment 213, etc or even really terrible bands like Trash Talk should go out of their way to check this shit out. I think they are on A389 Records now so their stuff shouldn't be hard to get.




**Brick Top**

I haven't heard a lot from this band, and they definitely have a couple goofy videos up on the internet you can check out. Their stuff runs the gamut of more melodic streetpunk (along the lines of Noi!se) to that sort of knuckle dragging Stars and Strips style of Oi with a lot of NYHC influence. They get out of Arizona at least every once in a while and just played a few shows with Slapshot in California.

# FATSKINS

Interview with Mike Oxley by Lars FCS

**To start off could you talk about the history of The Fatskins?**
Well, there were three of us that decided to start the band back in '96. It was Wynn, Dave from the 45 Adaptors, and me. We had an unofficial crew name being thrown around called the Fatskins since there were some fat bastards runnin' the streets with us back then so we went with it. We were having trouble finding a bassist after going through a few so I decided to ask my friend Tom. I've known him since I was 11 or so and he jumped at it. Step 1 signed us shortly thereafter and we hit the ground runnin'! Wayne joined the band shortly thereafter and I'll never forget the first time we all played together. First day Tom and I had met Wayne and we ran through a couple songs. Tom looked at Wayne with his dead-pan, dry-ass humor and asked, "So is your timing always gonna' suck?" Was a bit awkward but I think we all knew this lineup was gonna' work at that point. We're not all skinheads, but we are the Fatskins!

**What made you want to start the band?**
We were all just testosterone driven kids lookin' to have our say. What better way than through music? It's timeless, never goes away, **and** I'd have a microphone and a stage! Way better than my standard soap box.

**Who was influencing the band when you first started?**
Let's see... For me it was all the standard European Oi! bands, The Oppressed, Section 5, Combat 84, Cock Sparrer, ya' know, the standard list from back then. American bands were really hittin' it too... The Templars, Anti-Heros, Patriot, Oxblood, The Toughskins. Back then I would only listen to Oi! The tunnel vision of a young skinhead.

**What bands were you in to when you were young? How did those bands effect you?** Bands have changed a lot over the years cause music has always been a big part of my life. Even when I was a young kid any money I could scrape up went to records. Hell, I remember buying albums from Kiss, Alice Cooper, Iron Maiden, Motley Crue, Dio, Slayer (*Hell Awaits*, that fucked me up), Celtic Frost, and then into the Oi! records starting in '87. I guess the music I listened too was a direct reflection of the way I was at the time. Hell, my choices these days have settled down a lot.

**So then what got you in to being a skinhead?**

I remember I picked up the DRI "Crossover" album and it opened a new set of doors to me. I went to an SNFU show that year with a skater friend of mine and there was a pack of skinheads there. They were everything that I wanted to be. They were soldiers, hardened kids that were a serious force. Those skinheads later became my first gang in 1988 -- Tucson United Skinheads -- and I've never looked back. Still talk to some of them even though most of 'em have moved on to different ways of life.

**What was the reaction to your first LP, *Thinkin Like a Fatskin*?**

*Thinkin Like a Fatskin* was our jump at the big stage. Step 1 signed us from our first recording that we released on Bronco Bullfrog, *Oi! It's a World Invasion Voume 3.* (Fuck you Mark, still waiting on our copies of that one.) Arizona was a very divided state in the skinhead cult when I was coming up and my hatred for the white power shitheads carried over to our music. We caught a lot of flak for voicing our opinions but couldn't give a fuck less. I still feel the same way even though I haven't been on the front lines for a long time now.

**What kind of trouble did you voicing your opinion cause the band?**

There were always a ton of fights at our shows. We stood for something, and we believed in what we were standing for. Sometimes people didn't agree but that's not for me to worry about. Hell, I wish I would've saved the zine I saw back in '97 or '98. It was either out of Russia or Germany if I remember correctly and we were "Race Traitors of the Year." That's a badge for me! Fuckin' Nazi cunts...

**How did the splits with Patriot and the Oppressed come about?**

I used to listen to *Cadence From the Streets* all the time and one day decided to write a letter if I remember correctly. Ended up speaking with Eddie [Patriot] and we went for it. Spoke with Jeff who was running 90 Proof Records at the time and he decided to put it out.

The Oppressed was the first Oi! band I ever heard and I'll never forget the raw brutality of *Dead and Buried.* I'll never forget the emotion that record used to stir in me. For the longest time they were, in my eyes, the best there was. Same thing there, I wrote Roddy Moreno a letter and didn't hear anything for a long time. I woke up one morning and checked my answering machine and there was a message from somebody and I couldn't understand a fucking word. Listened to it a few more times and finally was able to make it all out. At first I thought it was one of my friends fucking with me but it wasn't. Roddy was fucking aces, and without hesitation jumped on board. That was a great feeling, he's a legend in my eyes.

**The last album and my favorite was the *Welcome To Arizona* split with Last laugh. How did you hook up with Last Laugh. and tell us about the influence of the Fatskins songs on that album?**

That was a record that probably shouldn't have ever happened. The band had fractured in '99 and some years later I thought a lot about some of those songs from that record and really wanted them to be released. They were great songs in my eyes but they weren't entirely mine to release. Wynn was always the songwriter for this band and to be honest I'm nothing without his abilities. Anyway, I put together a very capable band and released it. I'm glad they are recorded, just should have done it with Wynn or no one, most of those songs were musically his. He and I have never discussed it, and we might never so here's my humble apology 'cause I know he'll read this. "Fuck you Wynn!" AHAHAAHAHA! Kidding, sorry brother, shoulda' done it with you or no one.

**How did it come about for The Fatskins to start up again?**

I hadn't spoken with Wynn for 14 years and was going through some real bullshit with some other "friends." I started lookin' at things and the people that had had an impact in my life that I hadn't spoken to in a while. He had spoken with a mutual friend a few days prior inquiring about me so I decided to call him. Conversation couldn't have went any better and then he proposed we reform. We both agreed that Wayne and Tom would have to be involved or it just wouldn't work. They both agreed to do it and we recorded the new album two months later.

**What are the line-up changes between the first line-up and the new one?**

We went through a couple of people before we found our "core" line up but the four of us are all back. It's the line-up that lasted the longest and recorded the two splits mentioned before. Me on vocals, Wynn on guitar, Tom on bass, and Wayne on drums.

**You guys have a new album coming out on Randale records. How did you get hooked up with Randale Records?**

I saw them as one of the top labels out there releasing our style of music. She agreed to release this one for us and hopefully many more to come.

**Can you tell us about the new record coming out?**
It's called *A Young Man's Game* and it's by far the best shit we've ever done. It's not th xcitement of a new recording either, we've grown as a band. It's a 6 song 12" ep

**What would you say are the biggest differences between early Fatskin albums and the new one coming out?**
Musically, I think they're just a lot more Oi! driven songs, ya know? I think our age has molded us all into a better band.

**What are the themes on the songs on the new album?**
*Young Man's Game* is about us old folks still towing the line and being a force, still! "Chaos (It Surrounds Me)" is about the crazy world around us all. It's "Time to Take It Back" is a straight forward American pride song that call our "leaders" to the table. "Skinhead Fashion Show" is about all the posers playing dress up. "Been Too Long" is about us -- as a band -- fucking up but getting it back together, and "Hail to the Victor" is about a young kid that grows up hard and settles into the good life but will still push your teeth down the back of your throat. Good shit if ya' ask me but I wrote the lyrics. HAHAHA!

**What influences you as a song writer?**
Life, man. The world's a pretty fucked up place these days and our country is in the shitter. Somehow a lot of people involved in our scene seem to think that nationalism is a bad thing. I don't wanna' go on a political rant by any means but people need to lighten the fuck up. Everybody has an agenda these days and that has polarized EVERYTHING. Hell, I saw S.H.A.L.F. [*Skinheads Against Lars Frederiksen]* a few months back. Is this what we've become? What we've decided to rally against? I personally don't get it. It used to be that heads would stick together against the one common enemy. We're all the kids that didn't fit into the status quo and now everybody is doing the same shit to each other. I dunno' man, maybe I'm just old and out of touch.

**You were also in a band called The Phoenix City Muggers. What was that project like?**
Those were some great times too. I wasn't as driven for that band as I was for the Fatskins but still had a great time with it. It was rough when we first started. Went through a bunch of different people before we finally found a solid lineup. Damn, I forgot how much of a headache that band first was. Anyway, great times for sure, damn good people.

**What were the driving influences of The Phoenix City Muggers?**
That's a tough one to answer. I think we were all just having fun with it, no real agenda or driving force. There was the typical inner band turmoil that ultimately led to its demise, but all of us remained friends after we split. Great fuckin' guys in that band.

**What do you see as the differences between the skinhead scene today and back then?**

To me, skinheads are the elite, the best of the best and it seems like the internet has opened it up for every tom, dick, and jackass that wants to be a modern day upstart. You used to have to endure the rough life to learn about the cult and the weak didn't cut it. I'm not saying every skinhead should be able to punch a hole through a grown man's chest, I just think that without the checks and balances things got watered down. Don't get me wrong, I know there's plenty of younger people doing it right, I'm just pointing out the shit.

**As you have gotten older have your ideas about skinheads changed?**

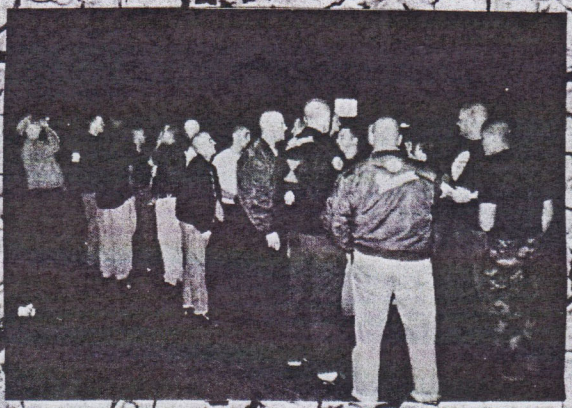
Sure, I've grown up. I'm a family man now but the values will never change. Like I touched on before, I'm not out fighting all the time and have no desire to do that anymore. I've done my time and made my mark. Now I can piss and moan about the kids like I'm sure the older generation did about us.

**As we all get older with families and the day to day grind we do not stay up on the new bands as much. Are there any new bands are you into?**

Giuda is the shit! Victory is doing some killer shit as is Assault and Battery. I look forward to playin' with them in Chicago!!! Also, Wynn's new band DDC. They have some killer songs. The Industry from right here in Phoenix is a great band as well.

**Do you see differences between the bands of today the bands of the 80's and 90's?**

That's a tough one to answer. The stuff that we grow up on is always going to be what we hold dear to our hearts and disparaging bands of today would be kind of



shitty. I'll do it with friends, like some of you bastards have done to my band, but I applaud everyone who puts it together to keep the music and the subculture alive.

**What plans do you have for the band?**
We're going to record a ton of new shit. We want to make it overseas and I want to someday play with the Avoided. I saw they do a great cover of "Fatskin Hooligan". It's a huge honor knowing that people who don't know you from shit decided to cover one of your songs!

**Are you playing shows since you guys are living apart right now?**
So far, no. Chicago is going to be the first unless something else changes. It's tough doing it across the country but I honestly don't think we could be a functioning band any other way. Families and responsibilities make it fuckin' tough to find enough hours in the day.

**Are there plans for more records?**
Soon after *A Young Man's Game* is released we're slated to do a split with the Butchers out of Seattle. We've got two new songs from this same recording session that we saved for that and then we've spoken with another American band about a split full length. We're on it though. Anyone wanna' do a split? Let's have it!!!

**What in today's scene would like to see more of?**
Unity, and not the lip service unity. It was good days when a skinhead, not a bonehead mind ya, recognized another head as his brother.

**Less of?**
Crew beef and shit talking.

**Do you think Oi! music is still important today?**
Hell yes! The mainstream has their heads up the asses of the Miley Cyruses and the Brad Pitts. Oi! is **still** for the kids that reject that nonsense and want something better. The scene continues to age but it's always been cyclic. The kids will stand up. They'll make their voices heard!

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# BEER REVIEWS

**5 Rabbit Fabulose Porter**
This is a beer that tastes like mop water. I read that this is the first in a series of 5 Rabbit trying to do "traditional beer styles" and is a good indicator that they should not do that. NO BOOTS, WE'RE TALKING SLIP ONS HERE, FOLKS.
Pair with: Feeling ripped off.

**3 Floyd's Alpha King**
I just got this because I was so bummed out by the 5 Rabbit beer that I didn't even want to make a decision so I let the bartender pour me whatever. This was it. I still don't understand why people flip their shit over 3 Floyd's because this beer is not even that good. ONE BOOT (lost one foot in the war?)
Pair with: Clutch, other shitty metal bands.

**Goose Island Bourbon County Proprietor's Blend**
I can't tell you what this beer tastes like because I sold the bottle to some guy in Maryland for $111. I can tell you that it does not taste $111 good.
Pair with: Paying the power bill.

**Revolution Bean Gene (Porter)**
Alright, this beer is perfect. Fuck.
Pair with: Black Flag's *Nervous Breakdown* 7" and nothing else.

**Pabst Blue Ribbon**
I was outside my friend's apartment at 4 am and he'd lost his keys, so he was telling me people to call that knew his room mate (because his phone had died). I wasn't really paying attention because I was busy throwing beer bottles at police cars so I think he just ended up taking my phone and then handing it to me whenever he went to someone's voicemail. I was in a bad mood because we drank two bottles of wine and some scotch before going to a bar where our friend Karen lit a menu on fire and threw it at someone. Some guy who wasn't even there when she did that and seriously would have made it out before the whole bar caught fire got kind of shitty with me about it. I guess I also met some guy from Florida but I don't really remember, he's just been sending me text messages all day.
Pair with: Who cares

**Founder Sweet Repute**
Once again, Founders succeeds in making a totally forgettable beer that they charge too much for. Alright!
Pair with: Any Iron Cross 7", as long as you're paying too much for something that sucks.

# RECORD REVIEWS

**Assault and Battery-S/T (One Track Mind)**
I guess there are a few different versions of this floating around because one of the test pressings got rejected and there were different pressings on two separate tours. Mine is on blue vinyl and I think this is a test pressing of the approved track listing. Or something. Who cares, right? The band is from Milwaukee and play Chicago a lot so I'm pretty familiar with their sound at this point. The songs are sort of like Old Firm Casuals with more of a hardcore lean on them. The guitar riffs are catchy and the band nails the bar room sing along style better than most. The obligatory pro-Milwaukee song "Beer City's Best" has a fucking killer lead guitar riff and opens up the record in a great way. The other best song is the opener on the B side "Wasted Nights". None of the songs are bad and this 7" is a great addition to a growing catalog of Midwestern Oi/street rock but I have two bones to pick with this release. The first is that the lyrics are typical Oi fodder and don't really take any chances. I wish more bands would write good *songs* instead of trying to write good *Oi songs*. Reading through the lyric sheet on this record doesn't provide much insight to how the band actually feels about anything other than surface topics on the skin scene that pretty much all of us already agree on and I feel like they could do something cool if they stepped back from the genre a little bit. The second is that the sound is too muddy. After a bunch of listens I have decided to blame on the pressing plant rather than a bad mix. The sound is in no way unlistenable and I am just be splitting hairs here, but I know from having them live a bunch of times that the band sounds more full and crisp than this cut would leave one to believe. (Ian)

**Brickwall Vultures-Vultures Rule OK (Sexy Baby)**
The first song is "Vulture Solider", an Oi-by-the-numbers song in sound and lyrical content. Wait 'til you hear the chorus with strained vocals. I haven't even heard these sounds in nature! The lyrics are standard. "We have been here from day one!" and "Stand up and fight!" stuff. Cliché, nothing new and lacks any conviction. "One City, One Pride" is next up. The music has some promise, shown by some nice bass parts. During the outro chorus the lead vocals have a similar tone and sound to a dying wildebeest. The next song is "All Day Crusty Killer". As silly as the song is, it is a track I can get behind with its rolling bass lines and funny lyrics about killing crusty kids. I like it. The vocals are contained and even show some power when he is not trying so hard. Simple stripped down intro and a bass driven rock & roll sound are the backbone to "Kamikaze Kids". "Kamikaze kids, kamikaze nights in the city streets we are doing all right. I get respect everywhere I go. Everybody on the streets wanna' know. I live, breath, and die every day. And if you are smart you will listen to what I say" - lyrics from Kamikaze Kids ( I think). Before I get started I had to listen to this track over and over to get the lyrics down since the band did not put a lyrics sheet in the album (I wouldn't either). So where do I begin? First, what does everyone in the streets want to know? And who are these people in the streets? What are their passions and needs? If they are truly living in the streets they may just want to know were the soup kitchen is. Second "I live, breath, and die every day." Well if that is the case you may want to go see a doctor it is not normal to die after breathing. All jokes aside this goes to the heart of the problems with this record. The phrasing is poor through most of the album. You get the idea that they just threw these songs together with no passion for what they put out. They just wanted to make a record. They give a bonus track with the download, "American Hooligan". It's just as it sounds a throw back to the 90's American Oi!. All the clichés without any of the passion. "Red, White, & Blue, ohhhh. Tried and True, ohhhohhh. It's the only thing I'll ever know. Being a patriot is the golden rule" Yep, those lyrics speak for themselves. I cannot add anything. It is what it is. The band has some guys who can play. You hear it with a Bass line here and guitar riff there. But the craftsmanship is lacking. At best you would get it for "All Day Crusty Killer." (Lars FCS)

[editor's note: I think Lars gave this record too much credit. This band/record are a fucking

**Chet Knight and the No Disciples-S/T 7" (45 Revolutions)**
I grew up on Adolf and the Piss Artists and the band had a pretty profound impact on me as a young freshcut in Alabama. Their one consistent member, (who also did a stint in the Templars) Chet Knight is taking a little bit of a departure with this new project and when this record came in the mail I didn't know what to expect. "(If You're a Rebel) Rebel" is closer to his stuff in APA as it has a strong UK82 influence like Special Duties or Partisans in the backbeat but with delivered with his signature growl. The other three songs find him finding a new home in a sound that runs a huge gamut of influence but works cohesively when filtered through his experience. I hear a lot of pub rock in these songs as well as a strong influence from bands like Small Face/Humble Pie. It's funny to point that out because I don't think these songs necessarily *sound* like those bands, but the arrangements are pointing in that direction as well as the minor-key vocal melodies. "All I Need Is" has a strong Springsteen vibe in the backbeat and vocal delivery but it's still so rough around the edges. I guess, imagine a very dark, slowed down version of APA where the band moved in a more mature direction and you have a little bit of an idea about how these songs may sound. The lyrics on this record are top-notch and very personal. These are the kinds of songs that get stuck in your head and when you put the record on you sit and really listen to it instead of just bobbing your head and telling your friends about the heavy jams. I don't know if this is an ongoing project or just a one-off and I know that there have been a lot of personal struggles with Chet over the last couple of years, but I sincerely hope this is something that keeps going because this 7" is an indicator something great that could come down the road. (Ian)

**Evil Conduct/Marching Orders split 7" (Randale)**
I will admit that I didn't really dig Evil Conduct's last LP as much as I thought I would, but I was pretty pumped to hear that these two bands put out a split. I'm going to operate under the assumption that if you're reading this right now, you are familiar with these two heavy weights. First up we have a new cut from Evil Conduct entitled "Yesterday's Rebellion". The chorus goes "Yesterday's rebellion, the mainstream of today". They have a point. You can walk into almost any mall and get yourself anything you need to be a punk, rockabilly kid, goth, gangsta, etc because someone will always capitalize on a youth movement in an attempt to make a buck. Unfortunately that's the world we live in. They do bring up an interesting point, that skinhead is one movement -- at least here in the U.S. -- that no one has attempted to make into a commodity. Overall, it's another great cut from Evil Conduct delivered in that bass heavy, backstreet beat we've all come to know and love. On the flip side, we have "Worth The Fight" by Marching Orders. Musically, it's still the double guitar Aussie Oi attack that they've been putting out for the last decade. Lyrically, it's a simple message, keep fighting. Some of you may be saying "Been there. Done that. Heard that before" and I would tend to agree with you, but hopelessness, confusion, and disappointment are some of the most basic feelings that everyone around the world and throughout time can understand. It's not a simple "The sun will come out tomorrow" song. Marching Orders put some thought into their lyrics. The chorus really stands out to me, "When hopes and dreams lie broken at your feet. When the weight of the day brings bitter loss and defeat. With a fire inside, keep your head held high. Because it is still worth the fight." A simple, well thought out message that conveys the weight of the song. Overall, two really good cuts from two the genre's strongest bands. I don't know what the impetus was for bringing these two bands together now, but they make a very nice pairing. (Jerry Milwaukee)

**FAVL-Il Prezzo Da Pregare 7" (Stratum)**
Simple, slow, fucking menacing Italian Oi. Just when you think they're going to pick it up, they just throw in a dark guitar riff and maintain the same malicious pace. For lack of a better comparison, this band sounds like a cross between Condemned 84 and early Nabat with a distinct metal vibe to the lead guitar riffs. All the guitar lines are minor key and super dark and creep out of the backbeat at the perfect times. This record gets better with every listen and while the opening track takes the cake all four songs are top notch. There were only 250 of these pressed, so jump on this thing ASAP (Ian)

**Gestalts-Bloodshot Eyes (Randale)**
The Gestalts are from Lafayette, Indiana. I've managed to catch them a couple of times in Chicago and their live show is always great (they cover a Dow Jones and Industrials song!), and I guess it's worth pointing out that Joe, the guitarist in this band, co-runs Oi the Boat Records.. They're a little bit more

rough-around-the-edges than a lot of the bands he puts out on the label, but still play aggressive music with heavy hooks and a focus on melody. There's more of a snotty punk vibe to their sound (especially in the vocals) that is growing on me the more I listen to it. The songs are all catchy and good but I wish there was a little more thought put into the way the record was mixed. The guitars are a little muddy and at times the vocals are too distorted. Either way, this is still a great record with the title track, a desperate tune about struggling in a small town, being the best of the bunch. (Ian)

**Hard Skin-Saturday Night 7" (JT Classics)**
I know "the scene" has mixed feelings about Hard Skin but I don't really care if people get offended by the fact that they joke a lot because the records they put out are pretty fucking great. I get that it's "skinspoitation" but I don't think they could be doing so many great songs and doing the style so well if they weren't totally enamored with it to begin with. I was lucky enough to see them twice in one day with Infest and Los Crudos a couple of months ago and they were all really nice. The A side is a laid back number poking fun at the "down the pub" idea that every other band seems to think they can perfect. I like the B side a little better, a nice Oi rocker with some Slade back beat and a killer two note guitar break. If more Oi bands took cues from Hard Skin Oi would probably be a better genre. (Ian)

**Hired Goons-Demo I cassette (Nobody Cult)**
86 Mentality style Oi-influenced hardcore from Canada with those good Sheer Terror-style vocals. The recording is a little spotty (vocals and cymbals overtake the mix), but the songs are good and it is just a demo tape. There are these really cool, very minimal guitar overdubs on the tracks that on a better recording would stand out a lot better and show some good rethinking of the basic "one-two power chord riff" that will fare these guys well later on. The last song, "Red & Black," is the slowest of the bunch and while I can't make out much of the lyrics, it has a really good ominous and paranoid-sounding vibe to it. This was pretty limited and I think that when the label sent it to me they were already running really low. HERE'S A TWO FOR ONE: The label sent me a leak of the band's second demo that hasn't yet been released and it sounds fucking AMAZING. It's got more of a French vibe to it and finds the band really settling into a sound that is their own. They have a song called "Vigilante Song" on this record and when they sent it to me said "This song is about killing rapists. Take it literally." That pretty much makes them my favorite band of right now. The recording is much better and the songs are light years ahead of the previous effort. Someone needs to put out a record for this band ASAP. (Ian)

**Old Glory-Battle Born (Stratum)**
Bare-knuckle street rock from Reno, NV with a heavy 90s RAC vibe in the vocals and tempo of the songs. The recording is perfect for the style and mixed well. There are some cool bluesy guitar leads thrown in the mix but over all I wish the band made better use of the fact that they have two competent guitar players. The B side track "Enough of You" picks up the tempo a little bit and shows the band putting a little bit more of their own mark on the genre. The record has grown on me the more I listen to it and I'm stoked to hear what else this band is going to do. (Ian)

**Repos-Armed and Using/Hole in a Hill (Cowabunga)**
I love the Repos' lyrics even though half the time I have no idea what he's even talking about. There's not another band in hardcore (or really any other genre) that I feel has lyrics that flow as well as theirs and reading through their liner notes is like reading a letter from someone on death row. There is an evil urgency to the prose but the lyrics don't drive the songs. The vocals are used more like a percussive instrument that carries a beat in an awkward direction, making it feel like the songs are always at odds with each other and pulling in two different directions. The band's more recent material exaggerates this idea more than the first couple of LPs, but I like the direction they are heading. These two songs are probably less than two minutes put together but say more in those seconds than most modern hardcore bands do in ten thousand different t-shirt designs. These are two songs about growing older and looking back on your life while you try to figure out who to blame. These are two songs that capture the fleeting moments of false comfort and structured paranoia that come right before you fall asleep at the wheel. (Ian)

**Semper Eadem-Demo cassette (Nobody Cult)**
New band from the front man of 86 Mentality, and what you get here are four songs that sound like what that band would be doing if they had stayed together. It's a tad more melodic than his previous efforts, but still fucking tough and aggressive—super catchy riffs and lyrics about being a pissed-off adult holding onto the last shreds of youth. I'm told this is just a "project band" for right now, but that may change. (Ian)

**Stoic Violence-Chained 7" (self released)**
I went to go see Stoic Violence with the Repos and Spine and got there too late to see their set, but I was able to get this record. Unfortunately it's not the best. I mean, it's not *bad*, but it's definitely not as good as the LP they put out last year. This record has them losing the cleaned up production and Agnostic Front vibes and losing themselves in a dirty punk mess. It sounds like a weak version of Culo, and I don't really dig it. Plus they cover a Crass song on this record people need to just get over that band already because they aren't cool. The lyrics are just as dumb on this record as their last one (when did it become cool for white kids with totally suburban problems to write four lines about "Fuck You, society is bad, RARRR" and call it a song? Was Vile Gash the first band to realize they could get away with this or did they rip it off someone else?) which makes this thing pretty much useless. (Ian)

**Suede Razors-Here She Comes (Pirates Press)**
Since the beginning of time, men have written songs about women. From Mozart allegedly penning "Piano Sonata No.11" for a young Countess to Van Halen writing "Hot For Teacher" for...well, a hot teacher, women and music have gone hand in hand. Suede Razors are no different. Lyrics like "With the long legs and short hair. All the boys stop and stare" leave me with a feeling that this is an updated pub rock version of "Skinhead Girl". It's a great introduction to the rocking that Suede Razors put forth. The second offering is "Longshot Kid", another stomping, pub rocking song about wanting more out of life than your surroundings have to offer. Growing up in a city where everyone was driving around in souped up picks up blasting country music, I can relate. I hear a lot of influences in the Suede Razors' sound. They've got hints of Oi peppered in with tinges of R&B/Mod thrown in. No too fast or too slow, but perfect for a booze addled bar. For those that came up in the late 90s, they remind me of another band that I love, Reducers SF. If you're looking for modern comparisons, I would say 45 Adapters or Harrington Saints. (Jerry Milwaukee)

**Victory/Brick Assassin split 7" (Oi the Boat)**
This is the third release from Minneapolis's Victory and they contribute two great tracks. The recording on this is much better than their first two 7"s and I love the sound. The band has a way of writing catchy songs that are memorable and fall into "skinhead cliché" category without treading into the cheesefest territory so many Oi bands unashamedly walk through. "SHAPE (Skinheads Against Practically Everything)" is a good 2014 Oi anthem and will be on heavy rotation in my house for a while. Brick Assassin's first 7" felt a little undeveloped but these two new songs are more refined. I've seen the band a bunch of times and Snake Hander played with them a while ago. They write really catchy songs for the style and have a knack for finding the right production for their style. I'm sure this band is going to sell a ton of records in a few years. They're nice guys so I'll allow it. Also I like that the cover of this record is an obvious reference to an old Rock o Rama compilation but there is a song on it called "Smash Those Nazis". (Ian)

**Vaccine/No Faith split 7" (Vinyl Rites)**
I'm pretty sure that this is the last Vaccine record. I'm OK with that since it means they are ending on a high note and never put out a bad record. Their side is dirty and a little more blown out than some of their previous efforts (they sort of moved more in this direction the longer they were together), but still precise and surprising. It's definite powerviolence in the No Comment/Crossed out vein but more fluid and evil. Lyrically they moved in a better direction with this release as the songs have discernible topics that the listener can follow instead of four lines of complete self-loathing nonsense that was too vague to mean anything. The B side is a recording of No Faith, a new band made up of two members of Vaccine. Their side is one sludgy, noisy number more along the lines of Eyehategod or even Man is the Bastard. It's a total shift from the raging thrash on the Vaccine side, but it's a good compliment to it. (Ian)

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Please start a band that doesn't suck, and then send me your record.

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-Ian/FCS

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